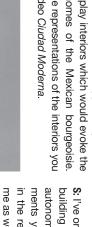
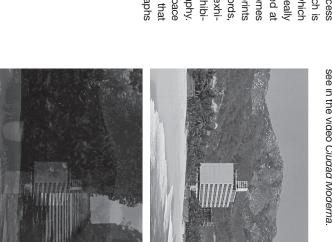


e, and the pavilion presented itself, and that led all this other work with pavilions and display. The trillo Gil show comes out of that specific interin display and architecture. The pavilion projes are all being brought together in a book called splay Architecture" coming out this autumn. In the pavilion as another form of representation. In the pavilion as another form of representation. In the pavilion as another form of representation. In the pavilion represents architecture at 1:1 In the pavilion as cale you can actually enter.





schools built in the 1950s, and they're raving about their schools, saying they're the envy of the system because the quality of the design, planning and construction. I'm interested in tracing the relationship between the ideology of the period and the forms which energed.

S: I see your work as firmly rooted in an art practice, but when I think about your projects and think about the audience of Storefront, there are so many different access points for people with different interests. I can see people coming to this work that would never go to a contemporary art exhibition.

T: This piece (Ciudad Moderna) is particularly accessible, which is unusual for mel But seriously, all of my work is designed to offer a range of access points. I think very carefully about how the viewer enters the work. An example would be The Red Wall—a project I've shown in different versions in various museums, including the Queens Museum here in New York. The main element of this piece is a giant red wall, an incredibly graphic, emotional "flag" for the viewer. The piece always consists of this red wall and a second element, either a text, photograph or drawing. This other element is a summary of my research into Modernist architectural polychromy up to that point. The piece offers very polarized access points. For instance, the latest version, about to be inaugurated in a gallery in Oslo, displays this very dense text about the battle between Le Corbusier and Theo van Doesburg on the subject of architectural polychromy in the 1920's. The text is an analysis of that conflict, and is definitely inaccessible to some viewers (aughs). It would be thrilling for an architectural historian – "finally someone who speaks my language!" In contrast to this text you have the red wall, which is the most basic graphic, accessible even to a newborn baby. That's the most polarized legt in terms of accessibility.

I'd say Ciudad Moderna has all sorts of access points, including a nunsual one for me which is this very sealed the viewer state on the w

S: There is something very powerful about the period and a reason that people are drawn to it.

T: Utopianism is seductive. I think it's something we've lost in society. We live in very cynical time thence this obsession with utopias. Perhaps it's return to a belief in imagination, in the sense the we've got to imagine a better alternative before can actually be achieved.

S: The work you've been talking about is primare the body of work done in Mexico about Mexico Modernist architecture. Where do you see the going now?

T: The Mexico

Sarair: How does Ciudad Moderna, the project we're showing here at Storefront, fill nich be body of work you've created in and about Mexico?

Terence: This piece started as a commission from Mexico (City's media museum, Laboratorio Arte Alameda. I had already been producing work in Mexico (City's media museum, Laboratorio project, I started extending that kind of analysis to narrative films. The museum and I started assembling other projects I had done on Mexico for 12 years, and was working with Mexican magazines and accinitectural monographs from the 1950s and 80s as source material. With the Laboratorio project, I started extending that kind of analysis to narrative films. The museum and I started assembling other projects I had done on Mexican Modernism, and finally, last summer, opened a ten-ristallation exhibition. The dialogue between works was fantastic. I showed a series of works that ran the gamut of architectural inspresentation: narrative film to documentary films to books to the photo mural, to the model... almost a process of exhausting these many strategies of representation: narrative film to documentary films to books to the photo mural, to the model... almost a process of exhausting these many strategies of representation.

S. In another piece from this body of work, your video The Polytechnic, you basically turned a book into a movie, and with Cludad Moderna, you turned a movie into something like a book of images. Thoughout the video you freeze on a frame, and by removing all of the traces of the prographs to the film, create still images which never existed. They're almost burned in a disconcering way into my menory as these iconic, modernist architectural images.

There are often larger format games in my work, and one of them would be the kind of symmetry which occurs between those two videos. In The Polytechnic, released last year, all the images and creating these stills that read like architectural photographs. Foundal moment, alkind of lipping point between first and third work of the



Terence Gower's work is the result of long and detailed historical research, which has allowed the artist to come to know the aesthetic and ideological entities which come together to form images of modernity. This research has also led the artist to identify and expose the peculiarities of the Mexican context. From the early 1920s, in the aftermath of the Revolution, the notion of modernity had become

part and parcel of Mexican political discourse. The architectural establishment was committed in return to the construction of a national identity that might justify the post-revolutionary policies of national identity that might justify the post-revolutionary policies of the ruling institutional Revolutionary Party. This was a vision of a future that would include Mexico among the most progressive nations in the World. Twentieth-century Mexico produced a wealth of distinguished architects who impressed a singular twist upon the reactoral modernizing project. Beginning before the 1930s, figures such as Juan O'Gorman had integrated decorative or formal elements borrowed from pre-Hispanic cultures into functionalist architecture, endowing them with an unmistakable mark of identity. It was regarded as a way to adopt Modernism without abandoning Mexican roots.

In this period, cinema also became a central factor in the production of national identity, and without doubt, the creation of a modern national identity, and without doubt, the creation of a representation of the aspirations of the state, the new ascending classes, and in particular, city-dwellers. Modernist architectural imagery was strategically employed to "Internationalize" the modus of and stands—efficient launching pads for the stands and the hard-arched of these groups. Like many of Gower's earlier works, built and stands—efficient launching pads for the standardization of a coercively economic model of life—this video lays bare the hard-sell devices employed by a promise of individual well-being that therefores employed by avant garde architects life Luis Barragán. It's as if these new occupants never really changed their way of living or their tastes, and pretended to exchange their of modernisms or the stage-craft of whentieth-century Modernism. The can-do mood, nutrured by pratth in an ever more prosperous future; the eager embrace of hy by faith in an ever more prosperous future; the eager embrace of hy by the bestrayal of many of Modernism's pr

Gower Moderna udao Terence Circle

JUNE 10, 2006 MAY 2 — JUNE 10, 2 Opening Reception TUESDAY MAY 2, 2006 6-8

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videos have been screened at Yvon Lambert, Paris; Mional Centro de Arte Reina Sofia, Madrid; iMage Archite Media Festival, Florence, Italy; Instituto Cervantes, New Espai d'Art Contemporani de Castelló, Spain

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